

Cibola

The Seven Cities of Gold

The Phillip White Hawk Collection

Phillip White Hawk
arr. / JACKSON BERKEY

6/4 **Pesante, no tempo** **6/8** **Intense, driving** {♩. = ca. 76}

Violoncello I
ff *sfz*

Violoncello II
ff *sfz*

Violoncello III
ff *sfz*

Violoncello IV
ff *sfz*

Violoncello V
ff *sfz*

Violoncello VI

Piano
Freely
(Play when performed with piano alone.)
ff *mp* *ff* *mp*
sempre staccato

Acoustic Guitar Ensemble
ff

Bass Guitar
ff

4

The score consists of six staves for strings (I-VI), a piano (Pf) section with two staves, and a Bass staff. The strings (I-IV) are silent throughout. Staves V and VI play a rhythmic pattern of quarter notes, starting in the third measure with a *pizz.* instruction. The piano part features a complex texture with chords and moving lines, marked with *mp*, *ff*, and *mp* dynamics, and includes the instruction *sempre staccato*. The Bass staff enters in the third measure with a *f* dynamic and plays a simple rhythmic pattern.

I

II

III

IV

V

VI

pizz.

f

sfz

f

sfz

mp *ff* *mp*

ff

ff

mp *ff* *mp*

sempre staccato

Enter 2nd time

Bass

f

sfz

A

8

I *f intenso*

II *f intenso*

III *f intenso*

IV *f intenso*

V arco *f intenso*

VI *sfz* *f* *cresc.*

mp *ff* *mp* *f* *mp f* *mp f* *mp*

Pf *ff*

Bass *sfz* *f*

12

I *f intenso*

II *f intenso*

III *f intenso*

IV *f intenso*

V pizz. arco *f intenso*

VI *f* *cresc.*

Pf *ff* *ff* *mp* *f* *f* *f*

sempre staccato

Bass

16

I *f* *intenso*

II *f* *intenso*

III *f* *intenso*

IV *f* *intenso*

V *f* *intenso*

VI *f* *cresc.*

Pf *ff* *ff* *f* *f* *f* *sempre staccato*

Bass *ff* *f*

20

I *f intenso*

II *f intenso*

III *f intenso*

IV *f intenso*

V pizz. arco *f intenso*

VI *f* *cresc.*

Pf *ff* *ff* *mp* *f* *f* *f*

Bass

B

24

I *mp*

II *mp*

III *pizz.* *arco* *pp*

IV *pizz.* *arco* *pp*

V *pizz.* *arco* *mp*

VI *mf separated*

Pf *f* *f* *p*

Gtrs. *p* F C/E G C

Bass *p separated*

Musical score for Cello Ensemble, measures 28-31. The score is written for six cellos (I-VI), Piano (Pf), Guitar (Gtrs.), and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The piano part features a rhythmic accompaniment with slurs and accents. The guitar part provides harmonic support with chords F, C/E, G, and C. The bass part provides a steady accompaniment.

9 **6**

32

I *f* *p*

II *più f* *ff* *mp*

III *più f* *ff* *mp*

IV *f* *p*

V *più f* *ff* *mp*

VI *più f* *sfz*

Pf *mp* *p* *mf*

Gtrs. *mp* *p* *sfz*

Bass *mp* *p* *sfz*

*Ped. **

F *C/E* *EMaj* *Amsus²* *Amsus²*

C

35 piano cue:

I *f* *fp*

II *f* *fp*

III *f* *fp*

IV *f* *fp*

V pizz. *sfz* *f* *ff* *p molto secco*

VI *sfz* *f* *ff* *p molto secco*

Pf *mf* *mp*

Gtrs. *mf* *f* *mp* very short, stop the sound.

Bass *sfz* *mf* *f* *mp* all separated

*Ped. ** *Ped. **

Amsus² Am

39

I *f* *f* *f* *f* *f* *p*

II *f* *f* *f* *f* *f* *p*

III *poco* *a* *poco* *cresc.* *f*

IV *poco* *a* *poco* *cresc.* *f*

V *poco* *a* *poco* *cresc.* *f*

VI *poco* *a* *poco* *cresc.* *f*

Pf *poco* *a* *poco* *cresc.*

Gtrs. *poco* *a* *poco* *cresc.* *f*

Bass *poco* *a* *poco* *cresc.* *f* more connected